

Yearly Subscription, Twelve Numbers, \$3.00. Single Number, \$1.00.

KUNKEL'S MUSICAL REVIEW

MAY, 1895.

Vol. 18. No. 5.

Whole No. 163.

**32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL
LITERATURE IN THIS NUMBER.**

CONTENTS:

PIANO SOLOS.

PAUL, JEAN. Les Huguenots. Fantasia.

LISZT-BUELOW. Spring Song. (Frühlingslied.)

POPPEN, RICHARD S. Dance of the Gnomes. (Gnomentanz.)

PIANO DUET.

GRIEG, EDVARD. Norwegian Dance. Op. 35.

SONGS.

CONRATH, LOUIS. Too Late.

POPPEN, RICHARD S. Tell Me, Heart.

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ON THE CHOICE OF A PIANO.

Many a good hanging prevents a bad marriage, says London "Musical Notes," and a word or two of advice to the student on the selection of a piano may prevent his becoming the owner of a mere piece of furniture in which no musical grace abideth. We said recently to the young pianist: don't play on a worn-out instrument—it is stupefactive. Don't buy a cheap new one—it is sheer prodigality. We will assume that the heirloom which has hitherto served you as a piano, and which once uttered "dulcet and harmonious breath," is now impossible, and that you seriously contemplate replacing it by an instrument of modern make and capacity. It is an easy thing to buy a piano, and easy is it to buy one of no value, though outwardly seeming well. The first thing to be decided is the price you are prepared to pay for your piano. These are days of cheap things, but you must not make the fatal mistake of judging pianos by the standard one usually applies to ordinary and necessary commodities.

That way certain mortification lies. You may buy bedsteads and fire irons cheap; but not works of art. Mechanical reproductions of oil and water color paintings are obtainable at a low price; but not themselves. But chromographs and oleographs, if well executed, are a very good substitute for the real thing. Whereas there is no substitute for a good piano. What the Cornish woman said of pilchards, viz., that they were either good or bad, that none were only "middling," might also be said of pianos. Either a piano is a worthy medium for the exposition of good music, or it is a stultifying encumbrance, fit only for firewood and the scrap-iron merchant; a good piano does not necessarily mean a costly one. A bad piano is dear at any price; but a good one is generally worth the price asked for it. Why? Because the market is flooded with showy mockeries styled pianos, and the skilled maker, in order to keep his factory going, is compelled to sell his productions at a very small profit. It is not the good pianos which are sold at fancy prices, but the shoddy ones. There is no denying that the hire-purchase system has been a boon to the thrifty; nevertheless its adoption by the music dealers has been attended by evil consequences. Prior to the inception of the system, not more than half the firms figuring in the directories to-day as piano-makers had any existence. They sprang up like mushrooms as soon as the working classes discovered that a piano could be bought for a small sum down, and the rest by payments extending over three years. They were learning how to make pianos at the old-time factories; but, half-taught as they were, they threw down their tools and rushed off to workshops of their own. People of the smallest means were now able to buy pianos; when they asked for them, these jerry piano builders offered them their wire boxes at one-third the price of anything worthy the name of piano. What is the consequence of this to-day?

"Well, but how are you to distinguish between the true and the counterfeit article?" you may ask. In the first place, don't depend upon your stars in the matter. If you are no judge of an instrument, take somebody with you who possesses some knowledge of pianoforte tone and construction.

A vital point to consider is the action. The action of a piano, as an expert expressed it the other day, ought to be virtually an extension of the nervous and muscular apparatus; so that even the slightest pressure produces an effect upon the tonal quality. Touch and tone are the essential things for the piano player, and these, though largely depending upon the performer's technique, are qualities which must exist in the instrument itself; and tone quality, so far as it depends upon the player and not upon the instrument itself, is the result of touch; but if the action of the piano does not instantaneously respond to every kind of contact of the fingers with the keys, the desired tone cannot be produced. Tonal gradations will then be impossible; the player will not be able to select his colors; tone of one unvarying hue will be dealt out to him, and he will have to make the best picture he can.

Many a well-toned piano is unfit for the artist because it lacks a perfect action. As to the very cheap pianos, it is no use to look inside them for a good action; a brass knocker on a pig-sty door would not be more incongruous. The proper temple for the sympathetic action is the scientifically-constructed piano; it would be inoperative in a faultily-planned and flimsily-wrought instrument.

As it is only the maker of experience who knows the kind of action necessary for the production of a beautiful tone, and of those nuances without which no piano can be satisfying to the virtuoso, or, for that matter, to the earnest student. He knows what should be the proper texture, shape and size of the hammers, where they should strike the strings, and, more than this, the relative thickness and tension of the strings, etc. Of course, every detail of the construction is studied by the conscientious piano-maker—the action, the sounding-board, the iron frame, the bridges, the wrest-plank, the wire, the keys—every part is subjected to the most crucial test before being embodied in the instrument, and experience and experiment do the rest. One peculiarity, which can be explained, but not controlled, by the manufacturer, is the slight difference that exists in the volume or complexion of tone of similarly constructed pianos. Only one kind of wood, selected for its great resonant properties, is used, and the sound-board is prepared and varnished in exactly the same manner. But no two boards, even though cut from the same tree, have precisely the same arrangement of the molecules. Accordingly, the maker cannot be absolutely sure of the exact quality of tone of any given instrument until it is put together.

And the piano intrinsically superior in tone may be the cheaper instrument, because less elaborate in

the ease-work, etc. "Only when genius is married to science," says Herbert Spencer, "can the highest results be produced." In pianoforte-building it is only when science is mated with self-respect that the maker really turns out something of value. Unhappily, many of the latter-day makers have gone into the business merely with an eye to making money; they have no scientific knowledge of their business, and desire none.

Obviously, the wisest course, therefore, is to buy a piano by a recognized master of the craft. It is true that there are one or two makers, as yet unknown by name to the general public, who are doing excellent work. They are on the road towards achieving a name; but it were best for him who is incapable of discerning hidden merit to stick to those who have arrived. A competent judge may buy a piano by a little-known maker, and have no cause to regret his bargain. But the ordinary person may be misled by a specious outside, and trust too implicitly in the tone and the apparent good workmanship of an instrument.

A piano may seem to be well constructed and beautifully finished, and its tone may at first satisfy the ear, but pianos have a vexatious trick of deteriorating with only moderate usage, their tone becoming a mere echo of its former self. This is due to faulty construction, and especially to the employment of a too thin and insufficiently-seasoned sounding-board, which in the end is bound to crack and splinter. Whether you may rely upon the advice of a dealer depends entirely upon the kind of a man you go to. If he advises instruments at preposterously low prices, and talks about ten years' warranties, and that sort of thing, he is a man to avoid. But if you place yourself in the hands of a dealer of good standing, determining beforehand to have only a make of piano of proved excellence, you are certain to obtain value for your money.—*Ex.*

Moritz Rosenthal, the pianist, has struck back at the critics who sneer at his amazing virtuosity. He has written a paper of which the burden is that an interpreter is not bound to follow the markings of a composer, because the composers, poor things, can't play well enough to know how their works ought to sound anyway, and that it is the interpreter's business to express the meanings with which the composer struggled vainly. After he has set forth that proposition vigorously comes this peppery passage, says the *Eagle*: "As for you, artist of the holy tradition, who walk about heavily measured, with a swollen breast of unexpressive, tiresome, aesthetic fancies, I despise your mannered mannerisms, your stiff elegance, your poverty of phrases, which you lovingly spread over art. I leave to you your affected affectation, your blunt understanding, your unbounded narrowness."

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PATTI AND IMPRESARIO SCHURMANN.

In the month of May, 1885, Mr. Pollini, manager of the Stadt Theatre of Hamburg, relates Schumann, engaged Mme. Patti for eighty concerts (one every third day) at £100 for each concert, total £8,000. I had just ended a tour with Mme. Sarah Bernhardt, and, having nothing better to do, I went to Hamburg and agreed with Pollini to take Mme. Patti off his hands, on the conditions of bearing myself all the expenses of the tour, and all losses, if any; and of sharing with him, in equal parts, all the profits of the undertaking, depositing in Mr. Pollini's hands £1,200 caution money.

Immediately afterward I started for the principal towns of France, Portugal, Spain, Austria and Hungary, to make the necessary preparations for the tour; and on the 12th of December, 1885, I was on the platform of the Badn Pesth railway station waiting for the arrival of the *diva*.

Accompanied by M. Nicolini, then her husband *in partibus*, and escorted at a respectful distance by her secretary, M. Levilly; by Caroline, her confidential maid; by Patro, a negress, her chambermaid, and by a man-servant; Mme. Patti, after staring at me, said that "she did not know me, but M. Pollini," and "that it was a strange proceeding to pass on an artiste from hand to hand as if she were a bale of goods."

The first concert was given, with the following results: Expenses, £666 2s.; receipts, £667 12s.; profits, 30s. It was during this first concert that I found out the secret, so jealously kept, that Mme. Patti drinks just before she sings.

When on tour, Mme. Patti leads the most regular and uneventful life. On the day when she has to sing she never rehearses in the theatre. Her manager must arrange everything with the local artistes and with the orchestra; and I remember, with no little pride and some laughter, the different rôles which I had to fill at rehearsal, personating *tengo interrallo* my absent prima donna. At 11 o'clock A. M. the conductor is received in the private drawing-room of the hotel, where he sees Mme. Patti, who does not speak to him, since to say even "good morning" might "disarrange the vocal chords." It is Monsieur Nicolini who talks and explains to the conductor what parts of the score are to be performed and what are to be left out—generally a good third.

After the departure of the conductor, Mme. Patti eats a basinful of bread and milk sop, and goes out for an hour's drive. On her return she lies down till 5:30 P. M.

Behind the scenes she never speaks to anybody—were a royal prince to congratulate her, her impresario would speak for her. The two following days are passed in absolute rest. She gets up at 11 A. M., breakfasts at noon, drives for a couple of hours, paying a few unavoidable visits. At 5:30 P. M., Mme. Patti dresses for dinner *en toilette de bal*, putting on her diamonds. At this formal repast only her husband and her impresario are admitted, in evening dress. Having once gone to dinner without my decorations, the *diva*, very dryly, said to me: "I do not understand your behavior. When the Emperor or a Minister of State comes to the theatre you hasten to put on all your trinkets (medals and crosses), and do not I deserve such homage, I, who am acclaimed more than an empress?"

After this well-deserved reproof, I never failed to appear at dinner with the yellow and white Grand Cordon of Isabel the Catholic.

After the dinner and until bed-time (at 10 P. M.), I was obliged to remain to play at billiards with Madame, who always travels with a billiard table among her luggage, of which she carefully watches the setting up and the packing at every hotel where we stop. She is more pleased with her winning a game than at the repeated recalls that greet her singing. Her musical nature, however, even in this case, reasserts itself, for she will at once trill on the most popular song of the day, or caricature, in the most merciless way, some of Wagner's operatic music, which she detests as much as the voice of a beggar.

On the 16th of December, 1885, we gave a concert at the Vienna Musikverein Saal, where the takings were £819. Here it was that I took a step which somewhat melted the icy behavior of Madame toward me, and gained to me her warm thanks. From this date, whenever she sang, twelve large bouquets of the choicest flowers to be got were invariably thrown at her feet from different parts of the house, at the cost of £21 for each concert.

It was at this concert, where the Austrian Emperor and his whole Court were present, that Madame Patti refused to comply with repeated requests for an encore.

"They shall not hear another note from me to-night; I am too tired," she said to me.

"But," I said, "the Emperor—"

"Go and ask him whether he will sing for me next Saturday, and I will sing for him to night."

I was then obliged to come forward on the stage and to ask the public "to buy tickets for the next three concerts, if they wished to hear again Madame Patti." The Viennese public took this badinage in good part, and we had full houses at every concert.

I have been reproached for refusing the help of my star at charity concerts. Here are the facts: Baron Nathaniel de Rothschild, accompanied by two other noblemen, came to our hotel to ask Madame to lend her aid to a local charity. "We must have the name of Patti on the programme of the festival for the benefit of the Viennese Charities," said he.

"I can only sing for money, according to my engagement; you must address yourself to M. Schumann."

"It does not matter," I replied; "Madame is at your disposal on these conditions—I am bound to pay £100 to Madame every time she sings, and my profits average another £100. In giving our help to your charities we really give £800. If each one of you will give a cheque for a similar amount to the funds of this festival our help will be freely given."

After a heavy sigh they left, and we did not see them again.

ROBERT NELSON.

The picture which we present to our readers this month is that of Robert Nelson, the well-known teacher of singing. Mr. Nelson is of English descent, and a Canadian by birth, having been born at the village of St. John's, Lower Canada, in the year 1843. He comes from a musical family, all of its members being singers, though young Robert alone, in opposition to the wishes of his parents, took up singing as a profession.



Mr. Nelson's training for his profession was very severe and thorough. He spent fifteen years in study, and during nine of them was not allowed to sing a song; the remaining years were devoted to oratorio and opera singing. Mr. Nelson studied in Italy, France and England, under the famous masters Lamperti, Ronconi, Garcia, and others. He also studied the throat, in relation to singing, under Sir Morrell Mackenzie, the famous English throat specialist. Mr. Nelson is a recognized authority upon the voice in relation to singing.

As a student, he early showed his indomitable will to become an artist; he was an indefatigable worker, spending from four to six hours daily in study, and often an hour or more upon a single word. He has one of the most thoroughly placed voices known to the public. Mr. Nelson was a member of the L. Strakosch Grand Opera Company, and one of the soloists at the Philadelphia Centennial. During the last twelve years Mr. Nelson has devoted himself entirely to teaching. He came to St. Louis in 1889, and is now located at 2627 Washington Avenue, where he directs the St. Louis Conservatory of vocal music. His success has been very marked. Pupils come to him from all parts of the country; some of them now occupy prominent church positions. Mr. Nelson is indorsed by the leading singers of Europe and America. His method is that as taught in Italy. In him, pupils have the benefit of the teaching of the best masters. Mr. Nelson is possessed of a pleasing personality, and is a gentleman of great refinement.

CITY NOTES.

Edward Perkins Perry, the public reader and teacher of elocution and dramatic action, will go to Boston in June to attend the National Convention of Elocutionists, of which he is a director. He has been invited to deliver an essay on the subject of "Oratory." Mr. Perry has been eminently successful here in his school work and with his private pupils.

Madame Ysidore Clark, the well-known vocal teacher, will go East for the summer. She has pupils awaiting her there. Madame Clark will return in October.

Horace P. Dibble, teacher of voice culture, has located in St. Louis, at 3026 Locust street. Mr. Dibble has charge of the music at the Lucas Avenue Cumberland Presbyterian Church. He was formerly solo tenor at Trinity Church, New York.

Miss Minnie Sutter, the popular pianist, played Verdi's "Il Trovatore" with magnificent brilliancy at a recent concert given by the Chrysanthemum Club, her technique showing splendid skill and study.

BAIREUTH'S FESTIVALS.

There are certain fundamental elements and many genial conditions, quite aside from mere prestige, which probably will keep Baireuth's festivals attractive and valuable to the general ranks of Wagnerites during many future summers. Its day is not by any means over yet, though obviously much declined. Managed too plainly as a commercial speculation, divested of too much of its real representativeness as to Wagner's theories and as to national art, there will probably not be much worse errors in policy and practice than its recent recurrences have brought. There still is only one Baireuth. There still is only one place, even in Germany, where the serious-minded musician and enthusiast as to Wagner finds the artistic business of the day so dominant for so long a term; felt to be the first consideration, thought of and talked of as such on all sides, and respected as such a universal magnet. Only in Baireuth does the outer and sensible world grow so remote for a little while—for art's delusive sake. Only in Baireuth is the Wagner-worshipper hourly in such close touch with Wagner's maturest personality. Such a visitor can hardly dismiss the idea, as he walks about the town or sits in the theatre on the hill, or talks with Wagner's family and friends in the salon at Villa Wahnfried, that living and lurking somewhere is the composer himself, possibly yet to be met, not unexpectedly, around some corner. Under no other conditions, too, do the mythic personages of Wagner's opera and music-drama come to be thought of as so real. Mixed for the time into a world of noble fables, to the Baireuth pilgrim the passions of a Tristan or Tannhäuser, a Kundry or an Elizabeth, quite put out of one's head the struggle for bread and butter. To live, to be joyful, to suffer, all in musical declamation and song, to move and have one's being to the sound of "leading motives" and of a tumultuous orchestra, seem the natural course of things. And inasmuch as "Parsifal," ripest and most spiritual of all Wagner's works, can be heard only within the walls of the dead composer's own theatre, and as "Parsifal" is worth a journey to Baireuth to see and to hear, the festival has yet a monopolizing quality in its spell.—*Ex.*

New York critics are calling attention to the difference between the action of the German opera singers, whose season has just ended, and the Italian opera singers who came earlier. In the German operas, the singers made everything subservient to the story of the opera, as actors do; but the Italian singers never once forgot the presence of an audience, and sang and acted to them. Says one critic: "A dialogue of serious import is usually carried on thus: The person addressed stands near the footlights, facing the audience, while the speaker stands in the centre of the stage and talks at the central parterre box. Of course, there can be no dramatic illusion. In the 'benediction of the pontiffs,' Placon is apparently unaware of the presence of his fellow-Catholics. It is the audience whom he invites to righteous slaughter. The 'Nobil signori' to whom Scatchi addresses her remarks are in the orchestra stalls; and even Edouard de Reszke sings 'Pif, paf, pof!' to the boxes. Compare that style of acting to the manner in which Sueter and Alvary carry on their dialogue in the first act of 'Tristan and Isolde,' and you get an insight into the vast difference between the German and the Italian methods. It would be almost hopeless to expect to induce typical Italian singers to sit on a stone bench twenty feet behind the footlights and sing a whole duet, as Sueter and Alvary do in the second act of 'Tristan,' and that too without any rallentando. The day of gladness will come when the beautiful vocal style of the French and the Italian stage is united with the uncompromising adherence to dramatic truth of our German friends."

MUSICIAN'S REVIEW

May, 1895.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 18—No. 5.

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The piano music by Chopin is a legacy of incalculable value, says a writer in the *Week*. It is immortal. It touches us at the very nerve centers. It causes us to dream waking dreams, to sigh with its creator, as he lays bare his heart, and tells us of his cruel disappointments, his grief and pain. His entrancing, heaven-born melodies wander through our minds at night, when the shadows lay thick and dark over the earth, and in our fancy we imagine the soul of Chopin floating through the starlit world, dreaming, sighing—so often sighing. Could such a mind as Chopin's be fastened down to the academic rules of form authorities? Can we imagine his soaring thoughts to be nipped in their flight by the restrictions of rule or a measuring tape? No! Chopin practically created his own form, and we all know how beautifully symmetrical it is, and how delightful and spontaneous are the contrasted period groups, with their ever-changing harmonic dress of the finest and most costly musical texture. We say costly—for he gave the world his life, in his music, and perhaps we owe to his influence much that is beautiful in piano music since his day. We know that the sonata is practically dead, and that it died with Beethoven; or was it that Chopin set the fashion and caused the current composition to flow in his direction? At all events, his spirit desired freedom, and we have this freedom marvelously expressed in his glowing, throbbing, passionate tone poems.

KUNKEL'S POPULAR CONCERTS.

The second, third and fourth of the Kunkel free concerts were given at the High School auditorium April 2nd, 16th and 30th respectively. Probably no concerts given in St. Louis have been more enjoyable than these four concerts, and none have been productive of more good. Those who participated in the concerts were Misses Mildred D. Kellogg and Josie Ludwig, sopranos, pupils of Mrs. L. K. Haines; Misses M. E. Maginnis and Nellie L. Chapman, sopranos, and Mrs. Nannie K. Dodson and Miss Annunziata Sabini, altos, pupils of Mrs. Louie A. Peebles; Miss Anna Mueller, soprano, C. A. Call, Master Carl A. Tholl, violinists, pupils of Beethoven Conservatory; Mrs. C. J. Luyties, alto, and Miss Ann Winsor Chew, soprano, pupils of Miss Toni Liebe; Miss Carrie Kellersman, alto, pupil of Miss Letitia Fritch; Mrs. W. B. Drake and Miss Eleanor B. Heynen, pianists, pupils of Charles Kunkel; Miss Marie Kern, contralto; Messrs. Charles Kunkel, Louis Conrath and August Reipschlaeger, pianists; Fritz Geib, violinist; and P. G. Anton, violoncellist. The last concert of the series will be given on the 14th inst. at the High School Auditorium.

HOME OF THE MEISTERSINGERS.

As is well known, Nuremburg, although now chiefly associated in one's mind with nut-crackers and toys, was, in the Middle Ages, the center of German art and letters. Here flourished the Meistersingers; here Veit Stoss, Vischer and Kraff, the carvers, lived; here too worked the man who had the honor of being Albrecht Dürer's master, Michael Wohlgemuth; and here are still to be seen many of Dürer's masterpieces—not so much his paintings, famous though they be, as his far better executed engravings. These are exhibited in his own house, which has been preserved intact for inspection.

One feels translated into a bygone century when one sees the undisturbed homeliness of this dwelling and all its furnishings. It must be conceded that Agnes, the wife of Dürer, who has been chronicled by history as an unmitigated shrew, had nevertheless rare taste, if she it was who selected the furniture.

Close by the Dürer house is that of Hans Sachs, the cobbler poet. It, however, desecrating hands have turned into the Nuremburg equivalent for a saloon.

The works of the representative carvers of Nuremburg are plentifully to be found in and about the chief churches—St. Sebald's, the Frauenkirche, and St. Laurence's, which, by the way, was the church at which Luther preached to such dense crowds that his friend Melancthon wondered at his ability to face such an audience without embarrassment, and was told by Luther that an efficacious means of retaining self-command was to regard the heads of the multitude as so many iron pots, as he (Luther) was in the habit of doing.

Yet some joys are still open to us in the zig-zag streets, the inconvenient houses, with stair-like, red-tiled roofs, suggesting the exaggerated feminine head-gear of the day when they were built; the quaint bridge over the stagnant, unwholesome-looking Pegnitz, into which the backs of houses slope sheerly, indifferent to the malaria which is inevitable; and lastly (though first in our estimation) the marvelous toy factories. Toys, forsooth! They are the works of genius; embodiments of difficult problems in mechanics; representations of every class of beings, human and animal, with all the attributes peculiar to each, save life. Rabbits hop and eat cabbages by clockwork; ponies trot and neigh; pianos are played by turning a crank, whereupon a number of aristocratic (if undersized) ladies and gentlemen execute a waltz.

Then we wander into a narrow by-street, and stop, fascinated, before a tiny shop which boldly bears the legend: "Horseflesh for Sale." We watch a young girl, carrying a basket, enter the shop, and presently, seeing her come out again with twenty pfennigs worth of cart-horse steak, wonder whether she eats it chopped fine or whether she attempts to masticate it.

Not far from there is the Bratwurstglöcklein—"The Little Roast Sausage Bell" is the Trilbyesque literal rendering—which, though in reality only the tiniest of cheap eating-houses, or rather hoots, situated in a wooden hut at the corner of the street, is also, in contrast to its prosaic name, the most artistic; the compact, yet attractive, interior arrangement of which it might surely pay some proprietors of American so-called lunch counters to imitate.

The "Rose Garden" is a public park devoted entirely to the culture of the queen of flowers, and maintained at the expense and under the personal supervision of the ladies of Nuremburg. It is a gorgeous sight. Despite the climate, which is somewhat chilly even in summer, the flowers thrive magnificently. Much skill is displayed in their cultivation, and in their enormous size and exquisite gradations of color, from a spiritual, translucent white through blush and saffron tints, and gradually deepening reds, until a dusky crimson is attained, they make a show which creates a lasting impression.

CITY NOTES.

Miss Helen C. Smith, teacher of piano, receives pupils at her address, 5108 South Broadway. Miss Smith is not only a most thorough and capable teacher, but also a magnificent pianist. She has been a pupil of Victor Ehling, and is a lady of charming personality and refinement.

Miss B. Mahan, the well-known teacher of piano and organ, will sail from New York on the 1st of June, via the steamer Ems, for Europe, where she will spend the summer, visiting the principal cities of Spain, Italy, Switzerland, Germany, England and France. While abroad, Miss Mahan will hear the great organists and examine the methods of the leading conservatories. Miss Mahan has done most creditable work here, and has a host of friends who wish her bon voyage.

Mr. Chas. E. Meissner, formerly of St. Louis, and pupil of Robert Nelson, after a successful engagement in the South, went to New York, where he is now singing with considerable success at Tony Pastor's Theatre. Mr. Meissner also sang at a recent reception tendered President Cleveland. He gives promise of a splendid future.

Louis Hammerstein, organist and director at Lafayette Park Presbyterian Church, gave a magnificent Easter song-service, in which he was assisted by a quartette composed of Mrs. A. D. Cunningham, soprano; Mrs. W. A. Bonsack, alto; Mr. B. Dierkes, tenor; Mr. A. D. Cunningham, bass; and the Choral Union, comprising thirty selected voices. Mr. Hammerstein's organ selections were exceptionally well rendered.

P. Robert Klute has removed from 3024 Easton Ave. to 3019 Easton Ave., where he has opened the Vienna Conservatory of Music.

Charles Streeper, the solo cornetist, played Irish airs at the Grand Opera House during the Olcott engagement there. He was received with great enthusiasm. Mr. Streeper, who is an artist on his instrument, maintains his reputation for magnificent work. He is solo cornetist of the Grand Opera House, and receives private pupils. Mr. Streeper may be addressed in care of the Grand Opera House.

Mr. Charles Galloway, the organist, sailed on the 17th ult. for Paris. He will remain there about three years. Mr. Galloway intends to study under Guilmant, the great organist.

Engenia Williamson, B.E., and some of her advanced pupils in elocution and Delsarte physical culture, gave the sixieme soiree at Pickwick Theatre on the 30th ult. In spite of hot weather, a splendid audience was in attendance, and enjoyed a programme that was interesting from beginning to end. Miss Williamson has already proven her powers over an audience, and her work on this occasion was up to her usual high standard. Every number was received with the most genuine enthusiasm, and highly deserved on Miss Williamson's part. The work of Miss Williamson's pupils was a delightful treat, and proved her a teacher in the true sense of the word. The piano accompaniments were excellently played by Miss Nellie Paulding.

The Haydn Amateur Orchestra, under the direction of Frank Geeks, Jr., gave a concert at the Germania Theatre Tuesday evening the 16th ult. The soloists were Gussie Bott, violin; Miss Adelaide Kalkman, soprano; and James J. Rohan, baritone. The Mendelssohn Quartette, composed of G. C. Farley, first tenor; James Peacock, second tenor; James J. Rohan, first bass; and John A. Rohan, second bass, assisted. Fred Fischer was accompanist. The work of the Amateur Orchestra, under Frank Geeks, Jr., was equal to that of many professional bodies. Master Gussie Bott, the phenomenal young violinist, who played Dé Beriot's 6th air varie, distinguished himself, and proved he has a teacher of the first rank in Mr. Geeks. Mr. Geeks has every reason to be proud of the splendid results of his work with the Amateur Orchestra.

We take pleasure in recommending our patrons to Habermas Bros., the confectioners, S. E. cor. Park & Ohio Aves., for fancy cakes, fine ice-cream and fruit ices. Habermas Bros. have a select trade, and furnish the best of everything at reasonable prices. They are prompt in filling orders, and aim to please their patrons. They are prepared to serve parties, festivals, picnics, etc. Phone number 4323. Call them up, or drop a postal.

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Mrs. Rosalie A. Whitmore, of Omaha, Neb., has contributed to the local press a very interesting article on "Music in Chicago," which embodies recollections of the Abbey-Grau Opera Company. Mrs. Whitmore is a sister of Miss W. Trenchery, of Alton, Ill.

Commissioners at European Exposition awarded premiums to Cook's Extra Dry Imperial Champagne for its delicious bouquet and purity.

Dr. Enno Sander's Aromatic Ginger Ale is a delicious beverage, and, with brandy, a reliable remedy against summer complaint. For sale everywhere.

An Irish national musical festival, to be called the Feis, is to be established in Dublin. The object is to give an opportunity to hear old Irish music given in the traditional manner, to encourage the publication of old Irish airs that are not yet collected, and to encourage an Irish school of composers. Dr. Villiers Standford is at the head of the committee, which is composed of Irish musicians and of the members of the National Literary Society of the Gaelic League. It will be modeled after the Welsh Eisteddfod.

THE UNITED SOCIETY OF CHRISTIAN ENDEAVOR

And the National Young People's Christian Union will hold their Fourteenth Annual International Convention at Boston, July 10th to 14th, 1895. The Wabash Railroad has reduced the rate to one first-class fare for the round trip from all stations to Boston for this occasion. For maps of route and guide to Boston write to C. S. CRANE, Gen'l Passenger & Ticket Agt., St. Louis, Mo.

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Les Huguenots

JEAN PAUL.

Moderato.M.M. ♩ - 126. Choral. A Strong tower is our God.

The musical score is written for piano and organ. It consists of four systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is Moderato, marked with a metronome of 126. The piece is a Choral, titled 'A Strong tower is our God.' The score includes various dynamics: *ff* (fortissimo), *sf* (sforzando), *pp* (pianissimo), and *f* (forte). Pedal markings are indicated by 'Ped.' and 'trem. ad lib.' (tremolo ad libitum). The organ part features numerous chords and arpeggios, with some measures marked with 'x' and '1x'. The piano part includes fingerings (1-4) and breath marks (x). The score concludes with a final chord in the piano part and a sustained organ chord.

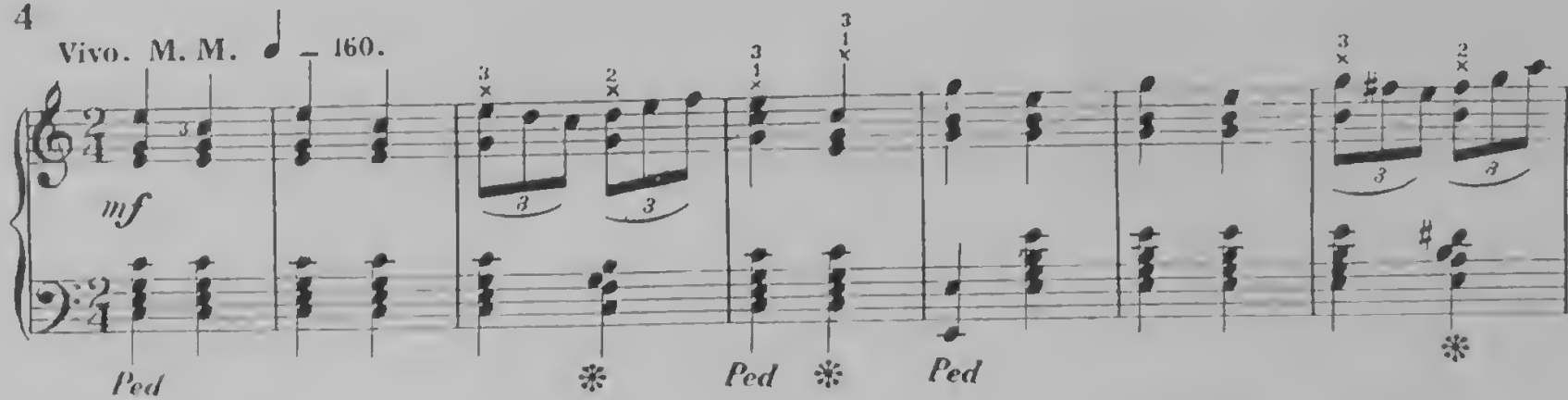
The *P* signifies Ped.

460-7

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4

Vivo. M. M. 160.



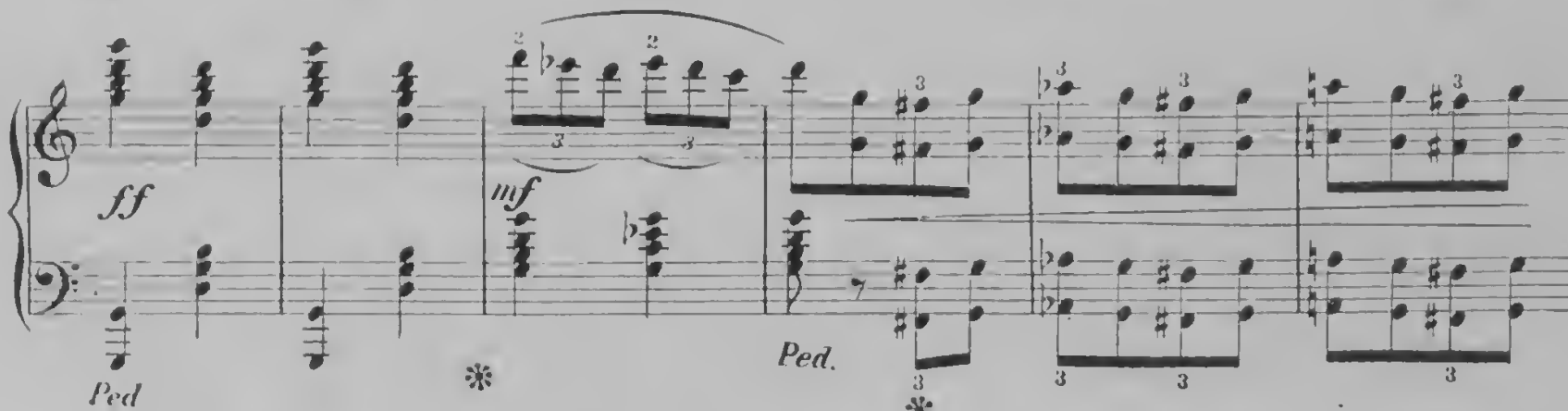
First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a *mf* dynamic. Pedal markings are present below the bass staff.



Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a *sf* dynamic. Pedal markings are present below the bass staff.



Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include *sf*, *ff*, and *mf*. Pedal markings are present below the bass staff.



Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *ff* and *mf*. Pedal markings are present below the bass staff.



Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *ff*. Pedal markings are present below the bass staff.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and includes various musical notations such as triplets, slurs, and accidentals. The piece is marked 'Ped.' (pedal) and includes various musical notations such as triplets, slurs, and accidentals. The piece is marked 'Ped.' (pedal) and includes various musical notations such as triplets, slurs, and accidentals.

1 3 x 2 1

x 2 1 3

x 2 1 3

1 3 x 2 1

f

Ped

Ped

Ped

f

Ped

ad libitum.

molto rit.

lungo trillo

Ped.

460-7

[illegible]

a tempo.

2 x 3 1 x 1 3 2 2 x 1 3 x 2

rit. simili.

ad lib.

lungo trillo.

Ped *

a tempo.

Ped x 2 *

Ped x 1/2 *

Ped x 1/2 *

Ped x 1/2 *

Ped *

Ped *

Ped *

Ped *

simili.

Ped *

Ped *

Ped x 1/3 *

Ped x 1/3 *

Ped x 1/3 *

Ped x 1/3 *

Ped *

Ped *

Ped *

Ped *

Ped x 1/2 *

Ped x 1/2 *

Ped x 1/2 *

Ped x 1/2 *

Ped *

Ped *

Ped *

Ped *

p

dim. in uen do.

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

Ped *

8 Nuptial Chorus.
 Alla Marcia. ♩ = 144:

p
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

largamente.
ff
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Maestoso. M.M. ♩ = 60. Chorale. A strong tower is our God.

(Souvenir de S. Thalberg.)

ff
 Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Ped *

System 1: Treble and bass staves. Pedal points marked with *Ped* and asterisks. Octave markings *8* are present above the treble staff.

System 2: Continuation of the dense chordal texture. Pedal points and octave markings continue.

System 3: The texture remains dense. A dynamic marking *piu f* is visible in the treble staff. Pedal points are marked throughout.

System 4: The texture becomes more active. A dynamic marking *ff* is present. The instruction *tutta la forza possibile.* is written above the treble staff. Pedal points are marked.

System 5: The final system on the page, ending with a double bar line. Dynamics include *sf* and *ff*. Pedal points are marked.

DANCE OF THE GNOMES.

The hooting owls with visage wise
The weird like bats with gleaming eyes
Come forth at night from hidden homes
To watch the dance of mystic gnomes.

Inscribed to
Mrs. F. P. LARRABEE.

RICHARD S. POPPEN.

Allegro ♩ 160.

The musical score is written for piano and right-hand parts. The piano part consists of a continuous triplet accompaniment throughout. The right-hand part features several melodic lines, including a prominent triplet melody in the first system. The score includes various dynamics such as *mf*, *f*, *pp*, *cresc.*, *dim.*, *rit.*, and *ff*. The tempo is marked *Allegro* with a metronome marking of 160. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems, each with a piano and right-hand part. The final system ends with a double bar line and a repeat sign.

Edition Kunkel.

1580 - 6

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Allegro moderato. $\text{♩} = m.$

First system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *molto cresc.*, *sf*, *cresc.*. Fingerings: 1, 2, 3, 4. Pedal marks: *ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *sf*, *mf*. Fingerings: 1, 2, 3, 4. Pedal marks: *ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *molto cresc.*, *sf*, *cres.*, *cen.*, *do.*. Fingerings: 1, 2, 3, 4, 5. Pedal marks: *ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*. Fingerings: 1, 2, 3, 4, 5. Pedal marks: *ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *mf*. Fingerings: 1, 2, 3, 4, 5. Pedal marks: *ped.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *f*. Fingerings: 1, 2, 3, 4, 5. Pedal marks: *ped.* with asterisks.

First system of musical notation, featuring treble and bass staves with various notes, rests, and dynamic markings such as *mf* and *molto cresc.*

Second system of musical notation, continuing the piece with treble and bass staves, including dynamic markings like *f* and *mf*.

Third system of musical notation, featuring treble and bass staves with dynamic markings such as *molto cresc.* and *f*. Measure numbers 2313 and 2314 are indicated above the staff.

Fourth system of musical notation, marked *Cantabile* above the staff, featuring treble and bass staves with a slower tempo and dynamic markings like *mf*.

Fifth system of musical notation, featuring treble and bass staves with dynamic markings such as *mf* and *cresc.*

Sixth system of musical notation, featuring treble and bass staves with dynamic markings like *f* and *mf*.

dolce, scherzando.

First system of musical notation for the first section, marked *dolce, scherzando*. The system consists of a grand staff with a treble and bass clef. The right hand features a melody with various ornaments and fingerings (e.g., 4, 2, 1, 3, 4). The left hand provides a steady accompaniment. A *Red.* (Reduction) symbol is present below the bass staff.

Second system of musical notation for the first section. It continues the melody and accompaniment from the first system. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *Red.* symbol is present below the bass staff.

Third system of musical notation for the first section. The melody continues with more complex ornaments. Dynamics include *f* and *ff* (fortissimo). A *Red.* symbol is present below the bass staff.

Cantabile.

Fourth system of musical notation for the second section, marked *Cantabile*. The tempo and mood change. The right hand features a more lyrical melody. Dynamics include *mf* and *p* (piano). A *Red.* symbol is present below the bass staff.

Fifth system of musical notation for the second section. The melody continues with a *cresc.* (crescendo) marking. Dynamics include *p* and *mf*. A *Red.* symbol is present below the bass staff.

Sixth system of musical notation for the second section. The section concludes with a final *f* (forte) dynamic. A *Red.* symbol is present below the bass staff.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *molto cresc.*, *sf*, *cresc.*. Fingerings: 1, 2, 3, 4. Pedal markings: *ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *sf*, *mf*. Fingerings: 1, 2, 3, 4. Pedal markings: *ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *molto cresc.*, *sf*, *cresc.*, *- cen -*, *- do.*, *f*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*. Tempo: *Giocoso.*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *mf*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *ped.* with asterisks.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment. Dynamic markings include *f* (forte) and *sf* (sforzando). Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation, measures 5-8. The right hand continues with intricate patterns, including a 'molto cresc.' (molto crescendo) marking. The left hand maintains its accompaniment. Dynamics include *f*, *cresc.*, and *p* (piano). Pedal points are marked.

Third system of musical notation, measures 9-12. The right hand features more complex figures, with a 'molto cresc.' marking. The left hand accompaniment is consistent. Dynamics include *f*, *sf*, *mf*, and *sf*. Pedal points are marked.

Fourth system of musical notation, measures 13-16. The right hand has a 'cres - cen - do.' (crescendo) marking. The left hand accompaniment continues. Dynamics include *f* and *ff*. The system concludes with a 'Vivo.' (Vivace) tempo change and a 'r.h.' (right hand) section marked with a 2/3 time signature. Pedal points are marked.

Fifth system of musical notation, measures 17-20. The right hand features a '1 3' triplet and an 'accelerando.' marking. The left hand accompaniment continues. Dynamics include *ff* and *sf*. Pedal points are marked.

NORWEGIAN DANCE.

Secondo.

Edvard Grieg. Op. 35

Allegretto tranquillo e grazioso. ♩ 76.

p Tempo rubato. dolce.

p sempre. accel. poco rit.

pp a tempo. accel. poco ritard e morendo *pp*

Allegro. ♩ 112.

f *p*

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1412-4.

3

Primo.

Allegretto tranquillo e grazioso. ♩ _176.

1412-4

Secondo.

f *f* stretto.

The first system of the musical score for 'Secondo.' consists of two staves. The upper staff features a complex melodic line with numerous triplets and sixteenth-note patterns, marked with fingerings (1-4) and accents. The lower staff provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic and a 'stretto' (tightened) tempo instruction.

p *ff*

The second system continues the musical piece. The upper staff has a more rhythmic, chordal texture with some melodic fragments. The lower staff continues with a steady accompaniment. Dynamics shift from piano (*p*) to fortissimo (*ff*). Pedal points are indicated with 'Ped.' and asterisks.

Tempo I. *p* dolce.

The third system marks a change to 'Tempo I.' The upper staff features a melodic line with triplets and sixteenth notes. The lower staff has a simple accompaniment. The dynamic is piano (*p*) and the mood is 'dolce' (sweet). Pedal points are marked.

sempre p *accél.*

The fourth system continues the 'Tempo I.' section. The upper staff has a melodic line with some chromaticism. The lower staff has a simple accompaniment. The dynamic is 'sempre p' (always piano) and the tempo is 'accél.' (accelerando). Pedal points are marked.

rit. *pp* a tempo.

The fifth system continues the 'Tempo I.' section. The upper staff has a melodic line with some chromaticism. The lower staff has a simple accompaniment. The dynamic is 'pp' (pianissimo) and the tempo is 'a tempo'. Pedal points are marked.

sempre pp *poco rit. e morendo.* *ff*

The sixth system concludes the 'Tempo I.' section. The upper staff has a melodic line with some chromaticism. The lower staff has a simple accompaniment. The dynamic is 'sempre pp' (always pianissimo) and the tempo is 'poco rit. e morendo.' (slightly ritardando and morendo). The piece ends with a fortissimo (*ff*) dynamic. Pedal points are marked.

Primo.

5

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. The piece is in a key with two sharps (F# and C#).

System 1: Starts with a forte (*f*) dynamic. The right hand features a series of chords and eighth notes. The left hand has a steady eighth-note accompaniment. A *f stretto.* marking appears in the middle of the system.

System 2: Features a piano (*p*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The right hand has a melodic line with slurs, while the left hand continues with eighth notes.

System 3: Marked *Tempo I* and *p dolce.* The right hand has a more complex melodic line with slurs and ties. The left hand has a steady eighth-note accompaniment.

System 4: Features a *rit.* (ritardando) marking and a *poco rit.* marking. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment.

System 5: Starts with a *a tempo.* marking. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment.

System 6: Features a *poco rit. e morendo.* marking. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings (1-5). The bass staff contains a simpler accompaniment. The system concludes with a double bar line and a fermata over the final note.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. The system concludes with a double bar line and a fermata over the final note.

Third system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. The system concludes with a double bar line and a fermata over the final note.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. The system concludes with a double bar line and a fermata over the final note.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a more active accompaniment. The system concludes with a double bar line and a fermata over the final note.

Cantabile.

semplice.

p

simili.

The image shows a musical score for the piece 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is written for violin and piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody for the violin is on the top staff, and the piano accompaniment is on the bottom staff. The score includes various musical notations such as notes, rests, slurs, and fingerings (1-5). There are also dynamic markings like 'rit.' (ritardando) and 'a tempo.' (return to tempo). The piece is marked with a forte 'f' dynamic. The score is presented in a single system with two staves.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a "Ped." (pedal) marking. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the piano part.

Giocoso.

The musical score consists of six systems of staves. The first system is marked *Giocoso.* and includes fingerings such as 3, 4, 5, and 2. The second system continues the piece with similar fingerings. The third system features a *cresc.* (crescendo) marking, followed by a *f* (forte) dynamic, and then a *dim.* (diminuendo) marking. The fourth system includes first and second endings, marked 1. and 2. The fifth and sixth systems continue the piece with various fingerings and articulation marks. The notation includes many slurs, ties, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The page number 20 is in the top left corner.

cresc. *f* *dim.*

1. 2.

1559-22

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (e.g., 2 1, 5, 2 4, 1 3, 2 1, 3 1, 4). Bass staff contains a supporting line with some rests and ornaments. The system concludes with a double bar line.

or thus.

An alternative musical notation for the first system, showing a different fingering and phrasing for the treble staff. It includes fingerings like 4 3 5, 4 5 4 3, 5 4 5 4, 5 4 1 2, 2 1 3, and 1 2.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with more ornaments and fingerings. Bass staff has a more active line. The instruction "senza rit." is written above the bass staff. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with ornaments and fingerings. Bass staff has a supporting line. The instruction "cres - - - cen - - - do." is written above the bass staff. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings. Bass staff has a supporting line. The instruction "sf" is written above the bass staff. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings. Bass staff has a supporting line. The instruction "rit." is written above the bass staff. The system ends with a double bar line.

TELL ME HEART.

3

Inscribed to Mrs. Sam. C. Black.

Words by Wm CAROLINE.

RICHARD S. POPPEN ✓

Allegro. ♩. - 98.

mf

Tell me heart why does thy beating,

2313 *tr.* *mf* *ff* *mf*

Ad. 1 1 1 1 *

poco rit. *a tempo.*

pp

mu - sic - like so tune my soul, Tell me heart why does thy beating, Mu - sic - like so

poco rit. *pp*

poco rit. *a tempo.*

tune my soul As..... if joy and rap - ture meeting, As..... if joy and rap - ture meeting,

cresc. *e* *acceler - - an - - do.*

poco rit. *mf*

1586 - 7

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ff rit.
As if hope had reach'd its goal As ... if hope had reach'd its goal

ff rit. *poco rit.*

a tempo. *poco rit.* *a tempo.*
Tis thy own sweet lay... of love 'Tis thy gift from heav'n a - bove... 'Tis... the sweetest

poco rit.

or thus. *poco rit.*

joy of earth, ... Tis... the song, the song of

molto rit. *a tempo.* *poco rit.*
rap_tures birth, ... Tell me too when doubts appear ing, And when sad_ness chills thy tone,

mf a tempo. *poco rit.*

a tempo. *poco rit.* *a tempo.*

pp

Tell me too when doubts appearing, And when sadness chills thy tone, Will there be a

cresc. *poco rit.* *a tempo.*

pp

mem-ry cheering, Will there be a mem-ry cheering, For the hours thou art a-lone, ac- - - cel - - - eran - - - do.

poco rit.

f poco rit.

7 Ped. * Ped. * Ped. * Ped.

For the hours thou art alone.

a tempo.

p *f* *p*

7 Ped. *

3 3 2 4 1 5 4 3

poco rit.

f *mf* *f* *p*

Moderato. ♩. - 63.

Ah yes! Ah yes Mem - o - ry's ev - er dear,

Ah yes! Ah yes! In spir - it love is near Noth - ing

else thy place can fill Love is ev - er

*or thus.**molto rit.*

con - stant still Ah yes! Ah yes!

mem-o-ry's ev-er dear Ah yes! Ah yes! In

spir-it love is near Noth- - - ing else

thy place can fill Love is ev-er con-stant

poco rit. Yes con-stant still *f* *molto rit.* Ah

2313
tr

2

ff

Ad. 1586 - 7

Tempo I. *poco rit.* *a tempo.*

mf Tell me heart why does thy beating, Mu- sic-like so tune my soul, *pp* Tell my heart why

poco rit. *cresc. à tempo.* *e*

does thy beating, Mu- sic-like so tune my soul As if joy and rap- ture meeting

poco rit. *cresc.* *e*

accelerando. *rit.*

As if joy and rap- ture meeting, As if hope had reach'd its goal, As if hope had

f

a tempo. *poco rit.*

reach'd its goal *mf* 'Tis thy own sweet lay of love, 'Tis thy gift from heav'n a - bove

mf

a tempo.

'Tis the sweet-est joy of earth,.... 'Tis the song, the song

or thus.

molto rit. of rap-ture's birth, the song *a tempo.*

cresc. a tempo.

Ah of rap-ture's birth, Ah

sf

accel.

Red. * *Red.* * *Red.* * *Red.* * *Red.*

To Miss Isabel Volle January.

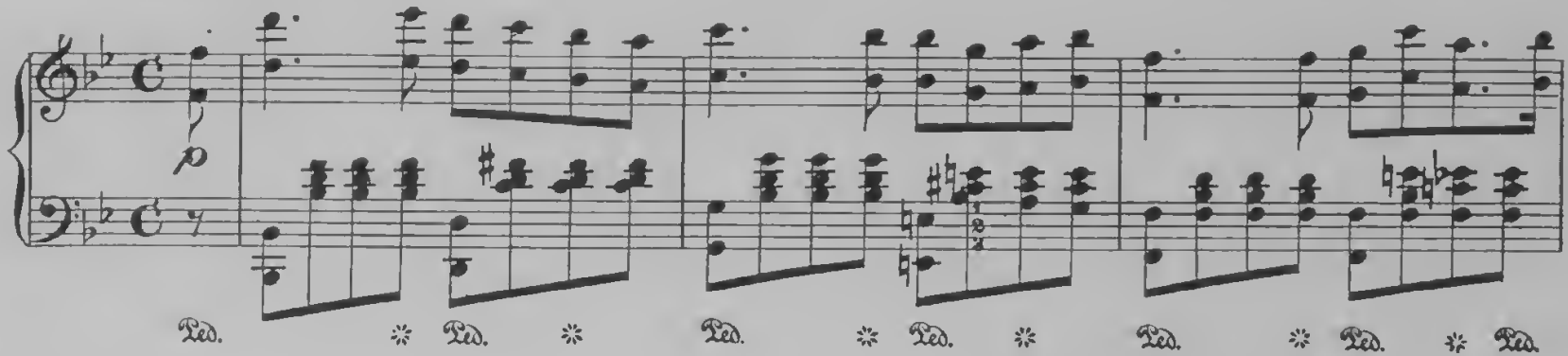
3

TOO LATE.

Words by Mrs. Mary Lee Berry

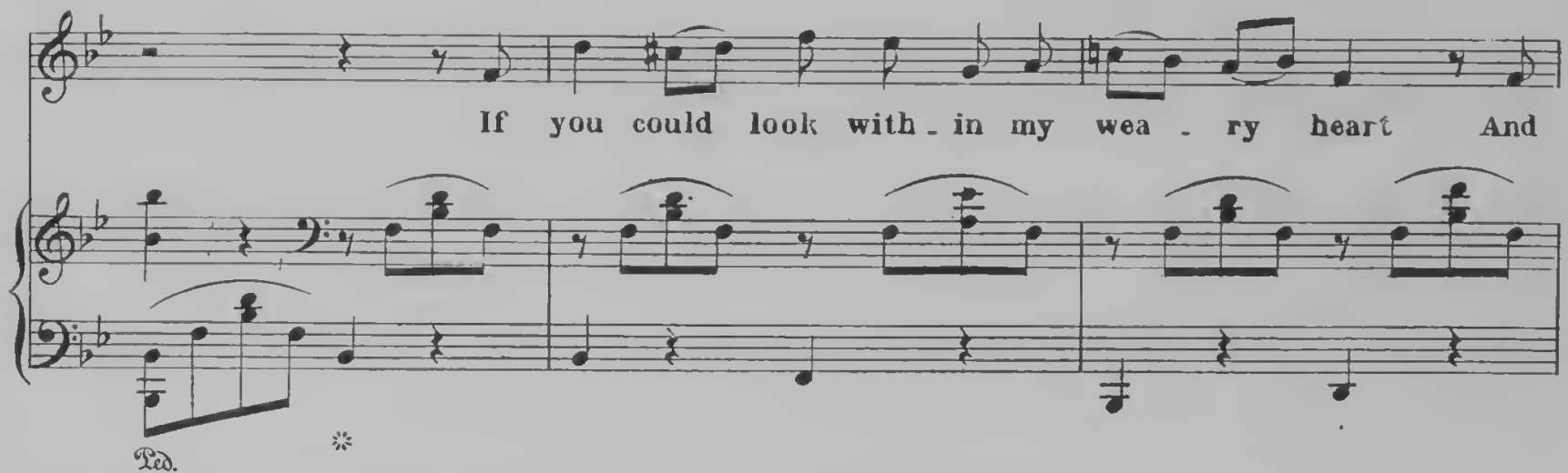
Music by Louis Conrath. ✓

Moderato ♩ = 92.



The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked 'Moderato' with a tempo of 92 beats per minute.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.



The first vocal line begins with the lyrics "If you could look with in my wea - ry heart And". The melody is written on a single staff in treble clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Red. *



The second vocal line continues with the lyrics "see the im-age nestled there by fate..... You then would know how hard it". The melody is written on a single staff in treble clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.



The third vocal line concludes with the lyrics "is..... to..... part, And feel that I have been too late. The". The melody is written on a single staff in treble clef. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

night . in . gale, the dove within its nest Cansing and coo for . ev . er to its mate While

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

I must wander on in wild un . rest, And know that I have been too late, the late

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

'Tis

Ped. * Ped. * Ped. * Ped. * Ped. *

sad to feel that I have lived for nought, And that an . oth . er claims the

Ped. * Ped. * Ped. * Ped. *

on - ly mate... Whom I so dear - ly lov'd and fond - ly... sought Be-

fore I knew it was too late. Oh! had we met when both our

years were few, Perhaps we might have shar'd a kin-dred fate. Be

fore an - oth - er woo'd and wed - ded you, It might not then have been too late, too late.

WHAT CONSTITUTES SUCCESS IN A PUBLIC SINGER.

Many people seem to imagine that a fine voice and a fair amount of musical ability are sufficient qualifications to guarantee success on a public platform, and commence a systematic course of study and conscientious daily practice with the hope, and more often the certain impression, that immediately their efforts are heard they will be acknowledged and crowned with success.

If one can judge by the material drafted into the various academies and musical institutions, there seems to be no lack of good voices and certainly no lack of capable professors. Yet, in perhaps ninety-nine instances out of every one hundred among the many aspirants to the noble art of song, their efforts meet only with bitter disappointment and failure.

Why is it that a larger number do not succeed in making some position for themselves, when apparently everything appeared easy and conducive to success at the start? It is a noted fact that every year our many musical institutions are turning out professional vocalists by the hundred; but only a small minority succeed, or are even heard of after a season or two. What becomes of all those who have spent many years and much money on the cultivation of powers that, when put to the test, are found unequal to combat with difficulties unthought of before, and which soon prove to them how entirely unfitted they are for the life they have chosen and fondly hoped to succeed in? Voice and musical ability are, of course, indispensable, but a great deal else is necessary to ensure lasting success; and no one can tell what his powers really are until confronted with a large and merciless public audience.

Success appears easy enough to the uninitiated and ignorant, but is it so easy of attainment? Ask anyone who has climbed the ladder of fame if the first dozen steps were not beset with many difficulties. But they found themselves in possession of the right weapons to fight with, which helped them to surmount and to conquer all obstacles. There is no royal road to fame, and there are very few real successes that have not been earned by dint of much hard work, perseverance and indomitable courage. It is a simple matter to criticize, and everyone is ready enough to do that. The majority criticize mercilessly, especially those who are not capable of forming a right standard of what is really good or bad.

An artist must be prepared to meet and challenge criticism, which he can do only by being in possession of those attributes which go to make up the genuine article. Then you must have the secret, the magnetic influence, of pleasing or of laying hold of the minds of your audience by a supreme force in yourself, which, analyzed, is only to be possessed of a combination of powers that, ruled by personal will and exercised in the right direction, will make others believe in you.

What is the combination required to produce an artist of the first order? It is, to start with, the golden gifts of voice, pure and beautiful in tone and a true musical ear. Then come the artistic temperament with its many attributes—its ready sympathy and intense susceptibility to every phase of feeling; its nervous force and imagination which supplies creative power and poetic conception, without which a singer would be a machine or the mere recipient of the ideas of another; a cultivated natural intelligence, and enough dramatic instinct to insure a ready appreciation of the true meaning of the music and text to be interpreted; vigor of physique and of will, the former to insure the necessary power of endurance to resist the constant and tremendous strain made upon it, and the latter to provide the necessary stimulant to courage, without which no one can face an audience.

Nerve is one of the indispensable requisites. Many a public career has been ruined through lack of it, when a singer appeared to possess every other qualification necessary to success. There may be a very select and fortunate few who do not know what it is to be troubled by that tormenting fiend, nervousness; who are born with a rare and comfortable confidence in themselves, not easily shaken or disturbed. The really artistic temperament is highly strung and nervous, but it must be counterbalanced by an amount of will-power and determination that will enable a person to control his feelings sufficiently and to prevent any possibility of his feelings controlling him. To those people coupling an artistic temperament with an iron physique, it is quite possible by force of will to gain a complete mastery of themselves; but it is those of a more delicate organization who so often get worsted in the battle of nerves, because they waste so much animal force over their exhaustive efforts to gain self-control, that the remaining strength is not equal to the further exacting demands required of them.

Stringing up the nerves with stimulants of any kind is to be avoided, as it is injurious to a degree, and leads, in nine cases out of ten, to an excessive

use of what can only ruin pure tone, shatter the nerves altogether and muddle the brain.

The best advice to those whose nerves get the upper hand is to give up all idea of a public career. If their own will fails to gain a mastery, there is no other certain or possible cure for nervousness, and it is a proof that their temperament is not fitted to bear the strain. Forcing it to do what it revolts from would only be such exquisite misery that the comparatively poor compensation of making a name is scarcely worth while. A beautiful voice is a divine gift, and carries influence and popularity wherever it goes. For first-class talent there is always room, and a superlative degree of excellence is sure of ultimate recognition, because so few persons possess that rare combination necessary to produce an artist capable of taking front rank. Mediocre talent is common enough, and since musical education has made such gigantic strides in England, every year will make it more difficult to earn a substantial living.

The fortunate few are to be envied; but there is still a very honorable position to be secured by many whose gifts would scarcely entitle them to rank among the foremost in their profession. A voice of mediocre power and compass, if not effective in a large arena, can do much good work and be appreciated in a smaller hall. In its way, what is more popular than a clever, sympathetic interpreter of the best German and English ballads? They form a study in themselves, and never fail to please if given with simple, unaffected delivery and clear enunciation.

Make the most of personal appearance, as it is all in favor of a public performer. The eyes as well as the ears of an audience like to be gratified; and if Dame Fortune has made you fair, consider it a decided mark to your advantage. Also dress well and in good taste, and select clothes that are effective and suitable to a platform. Cultivate an easy, pleasant manner and eschew affectation of every kind. Practice before a looking-glass to avoid making grimaces, as nothing is easier than getting into mannerisms and distorting the countenance. Lastly, never neglect the influential friend who is able to give a helping hand at the commencement of a career, as a good start means much to every singer.—*Et.*

In music, as in all life, always let your ideal be the highest it is possible to conceive, and never allow yourself to be contented with anything in any degree less than the highest, says a writer in the *London Musical News*. The moment we begin to lower our ideals, that moment do we, whether we will or not, begin to lower also ourselves. But, you say, it is so wearying, so useless, straining always after an impracticable, unattainable ideal. Why not be contented with something within our reach; something which can be grasped definitely and retained at will? Yes, I grant you, it is wearisome to stand always on tiptoe with eyes and hands uplifted, straining anxiously toward that noblest, highest ideal, which is always so far above and beyond our reach. It is so much easier and more comfortable to lean contentedly against our favorite props, and to be satisfied with that which comes to hand easily and without much effort.

But does not the mere fact of standing tiptoe gazing fixedly at our ideal bring us nearer to it? Are we not, in such an attitude, nearer to it than when stooping, with bent shoulders and downcast eyes, groping feebly after some less worthy but less exacting model? What does it matter if our ideal is actually unattainable? Do we not raise ourselves nearer to it simply by striving to reach it? And is not the mere thought of an ideal so pure and high that it is unattainable in itself elevating? Never mind the weariness, the disappointment. Keep your eyes fixed on the highest, and never for one moment suffer them to be withdrawn. No man or woman ever yet had too high an ideal, and no man or woman ever yet failed through having too high an ideal. It is only when we lose sight of our ideals that we fail. Lining contentedly against our favorite props may be comfortable; but let us beware of sliding down, lower and lower, imperceptibly perhaps at first, but sliding lower nevertheless, till at last we are overwhelmed by our utter degradation, and lie groveling in the dust, without even sufficient energy or self-respect to give one glance or sigh of regret for the ideal of which we have so soon lost sight.

The composer Ignatz Lachner died recently at Hanover at the age of 87 years. He was the second of the three brothers who achieved fame in the musical world. He produced a long list of works, including masses, symphonies, quartettes, piano-forte music, operas, ballets, melodramas and songs. His greatest popular success was a song entitled "Überall du," which made a tour of the world. His music has already fallen into obscurity. His two brothers, Franz and Vincent, are still living, the former being 91, and the latter 84 years of age.

MAJOR AND MINOR.

Plans for the Paris Exposition of 1900 have been perfected. A great road is to be constructed connecting the Champs Elysees with the Place des Invalides, and a superb memorial bridge over the Seine. The principal entrance to the exhibition will be on the Place de la Concorde. The Champs de Mars is to be leveled, and rise on an inclined plane from the Seine.

The difference between German and English art, according to Sir Joseph Barnby, is that in the former country the tendency is toward the emotional and mystical, while in England the tendency is intellectual. The result is that English art is restrained and awkward; it possesses scholarship and grace, but lacks the inspired utterance which responds to every note of human passion.

The second competition for composers and pianist founded by the late Anton Rubinstein will take place this year at Berlin in August and September. The prizes are of the value of \$1,000 each, and are open to all candidates of the male sex only, ages twenty to twenty-six, of any nationality. Intending candidates should apply for particulars to the office of Conservatoire of St. Petersburg.

Conflicting rumors concerning the long-delayed English debut of the pianoforte virtuoso Herr Moritz Rosenthal may now be set at rest. This distinguished executant, whose success in the United States was so great, and who, in Germany, has attracted attention not only by his pianoforte playing, but also by his trenchant criticisms of the older school of pianists and writers, has accepted Dr. Richter's invitation to come to London, and will make his first appearance at the Richter concert at St. James Hall, on Monday, June 10th, then introducing a new pianoforte concerto by Herr Ludwig Schytte, the composer and pianist, of Vienna.

From Bach to Beethoven (a period which produced Gluck, Haydn and Mozart), an unprecedented wave of musical talent passed over Germany, and a distinctive school of music was founded, and has been continued, the influence of which has powerfully affected the entire musical world. French opera, which has always been the chief form of art-music in France, was founded by Lulli, an Italian, and it has been kept alive chiefly by aliens—Sponcini, Cherubini and Rossini (Italians); Gluck and Meyerbeer (Germans); though in Rameau, Auber, Halevy, Gounod and Thomas worthy Frenchmen have been forthcoming who assisted in forming a National School.

While in Leipzig, Paderewski was asked if he had really ever practiced sixteen hours a day. "Not sixteen—eighteen," he replied. "It was only at one time, in New York, when I had seven concerts to play in four days, and only one of them prepared, so it was necessary to practice so much." "And what was it the girls with the opera glass across the street saw you drink?" "Did they see me drink?" said he in great surprise. "It was milk—only milk." "But about that eighteen hours of practice. You surely could not keep that up for any length of time?" "Oh yes, I could, if it were necessary. When I am concertizing or preparing for a tour, I practice much. When I am at home, however, my regular practice is four hours a day."

It is something to be wondered at, says an exchange, that parents in choosing a profession for their growing sons rarely care to look into the merits of music as a means of livelihood. I have often wondered why parents who are casting about to choose professions for their growing sons do not select music. It is as easy for a young man to become equipped with a technical knowledge of music, such as will fit him to teach it to others, as it is for him to master the mysteries of law and medicine; and the remuneration from the first will largely surpass that from either of the others on the general average. It is a mistaken idea to think that a good musician must be an excellent performer on the piano or the violin. Some of the best teachers in the world are woefully deficient in the mechanical execution of music. But they are versed in the science of the divine art, and understand how to convey its intricate beauties to others who already possess the muscular nature and the sentiment necessary to an accomplished performer. A well-trained, well-educated teacher of music is always sure of a comfortable income, no matter where he may establish himself; and the advance of higher education among the masses, which is now becoming so general, will make the profession in future a more lucrative one to young men to choose as a field for their life-work. And there are but few professions which have in themselves the enticing element of refinement and entertainment. Music, as a business, is not only lucrative, but philanthropic, for it contributes to the enjoyment of others, and is of lasting benefit in educating the people to appreciate the pure as against the vile, and to take a deeper interest in furthering the cause of higher and better civilization.

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There are more than 2,000 girl students in the London Guildhall school of music, and of these nearly 300 are studying the violin. Poor girls! If they only knew.

Zelie De Lussan has concluded to remain in this country during May to sing in a number of concerts and musical festivals.

Herr Siegfried Wagner has written a cantata on one of Friedrich Schiller's poems. This will be produced in London next June, under the direction of the composer. Herr Wagner is a pupil in composition of Engelbert Humperdinck.

The **de Reszkes** have accepted an offer to take part in the festival at Beyreuth next year. Edouard will sing Wotan, and Jean the hero in "Siegfried" and in "Die Gotterdammerung."

Father Joseph Graf, who is at the head of the Conservatory of Church Music, the principal institution of the kind in this country, is endeavoring to bring about a change in the music used in the Roman Catholic service. He says the standard of music is lower in America than in any other country in the world. "In Germany, France and England church music complies with the laws that govern the writing of religious music. Many of Mozart's, Haydn's and other masses are not in accord with these rules, but they can be easily altered. It is easy to write music according to these laws. In America, cheap operatic airs have taken the place of church music. Choirs demand florid airs. Very few churches now use Gregorian chants in their original form." In adapting English translations to the music written for Latin masses, it is often necessary to repeat the words a great many times. One of von Weber's masses, for instance, requires in the Gloria the repetition of "amen" forty times in order to fill out the music. The same is true of Mozart's and Haydn's when fitted to English words.

NATIONAL EDUCATIONAL ASSOCIATION MEETING.

Denver, Colo., July 5th to 12th, 1895.

For this occasion the Wabash Railroad has made a rate of one fare for the round trip to Denver, plus \$2.00, added for membership fee.

For full particulars in regard to this meeting, time of trains, rates, route, etc., call upon or write to any representative of the Wabash R. R., or connecting lines, or
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I think sometimes could I only have music on my own terms, could I live in a great city, and know where I could go whenever I wished the ablution and inundation of musical waves that were a bath and a medicine. EMERSON.

Jessie Bartlett Davis, the celebrated contralto of the Bostonians, used to sing the rôle of Buttercup in "Pinafore." She was married shortly afterwards to W. J. Davis, the Chicago manager.

"Anecdotes of Great Musicians," by W. Francis Gates, is a unique, valuable and interesting collection of three hundred well-authenticated anecdotes of great composers, players and singers, related in an entertaining style, and embodying much valuable musical information. It is the only American book of the kind. It gives 300 anecdotes about 325 persons. Beethoven is referred to 48 times; Handel, 30; Haydn, 24; Bach, 16; Mozart, 32; Mendelssohn, 23; Bulow, 14; Liszt, 23; Malibran, 7; Meyerbeer, 10; Paganini, 19; Patti, 6; Schubert, 14; Schumann, 9; Rossini, 16; Verdi, 7; Wagner, 19; Jenny Lind, 9; Chopin, 6. To the average reader this work is one of the most interesting musical books published, as it is free from abstruse technicalities and dry history. It is lively and entertaining, and just the thing to interest young people in musical biography. It is handsomely bound in full cloth, the paper is fine, and the type clear. Price, \$1.50. To be had of the publisher, W. F. Gates, Zanesville, Ohio.

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Frl. Elsa Kutscherra had been announced to sing in "Die Walküre," in Boston, but at the last moment Frl. Galski was substituted for her. It is said that the change was made because Herr Alvary objected to Frl. Kutscherra's height.

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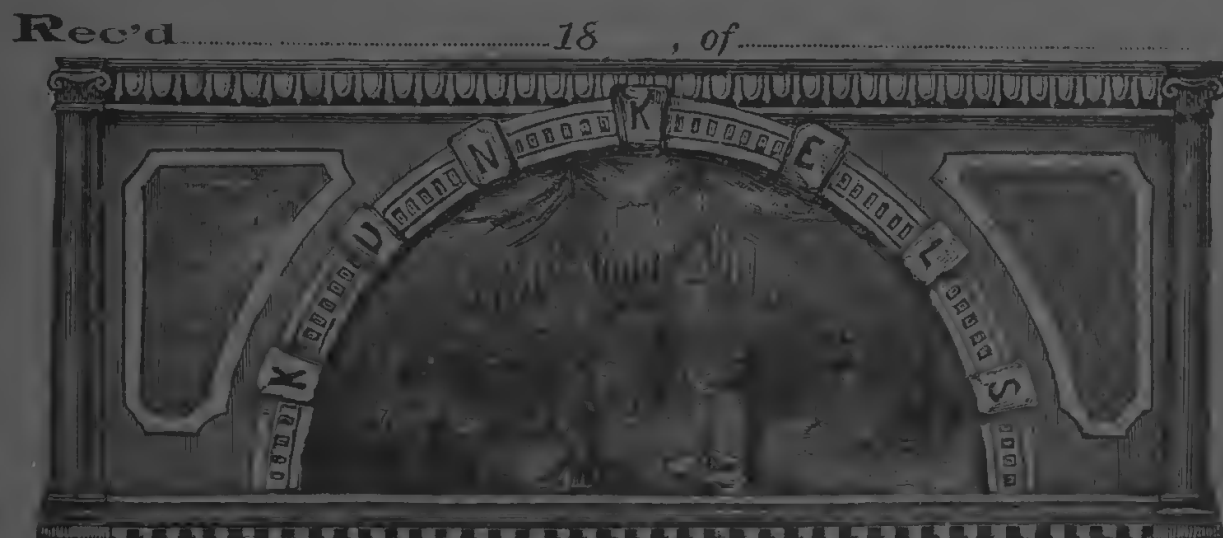
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